

Cheminade C. L. S.
Pas des Amphores op 37
Air de Ballet 2

PAS DES AMPHORES Op. 37

AIR DE BALLET, No. 2

—By—

CECILE LOUISE STEPHANIE CHAMINADE



Saint Louis

London

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REVISED EDITION WITH BIOGRAPHICAL
SKETCH, FINGERING, PEDALING AND
INSTRUCTIVE ANNOTATIONS

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PAS DES AMPHORES

BIOGRAPHICAL SKETCH: M^{lle}. CECILE-LOUISE-STEPHANIE CHAMINADE.

Born, Paris, August 8th, 1861.



HIS gifted lady, still living on her beautiful estate, de Visenet, near Paris, and holding the Governmental position of Officer of Public Instruction, has won an enviable position in the musical world. She showed her musical predilections at an early age, and at 8 had won the commendation of Bizet.

Her musical training was received from Le Couppey, Savart, Marsick and Godard, and at 18 she made her debut as a pianiste, after which she appeared in various European Capitals. She has received decorations and orders from different sources, on account of her merit, notably the order of Chevakat from the Sultan of Turkey.

Her works include compositions for orchestra, concertos, ballets, piano music and songs. These latter have become very widely known, and have been sung by famous singers.

Her piano music is piquant and brilliant, exhibits taste and elegance, and is in keeping with the nature of the instrument.

HISTORICAL SKETCH

This title means "amphora-dance." The amphora was a Greek vessel. While the title of the piece thus refers back to an old Greek dance, the composer has designated that it is to be played as a Mazurka. The Mazurka is a Polish dance in 3-4 time, with vigorous characteristic rhythms, having, generally, an accent on the last beat; this latter condition, however, was not indispensable, and in this piece, the chief accent falls generally on the second beat.

The piece should be played with spirit, but yet not too loud, always with a very musical quality of tone, and with elegance and "chic."

FORM ANALYSIS

Introduction five measures.

First Part. 31 measure period (6-36).

Middle Part { 8 measure phrase (37-44) ending D Minor.
8 measure phrase (45-52) Dominant of F-flat extendedly.
5 measure (53-57).

Third Part. Second half of first period (58-72).

The middle part is then repeated (73-93).

The whole of the first theme is next repeated (94-123), leading into a Coda of 7 measures (124-130).

At measure 124 overlapping occurs.

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